

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
VOYAGE OF MAELDUNE

BALLAD

BY

ALFRED, LORD TENNYSON

SET TO MUSIC FOR SOLI, CHORUS AND ORCHESTRA

BY

C. VILLIERS STANFORD

(OP. 34).

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TO
ALFRED, LORD TENNYSON
THIS WORK IS DEDICATED
IN ALL GRATITUDE AND AFFECTION
BY THE COMPOSER.

May, 1889.

THE VOYAGE OF MAELDUNE.

(FOUNDED ON AN IRISH LEGEND. A.D. 700.)

I.

I WAS the chief of the race—he had stricken
my father dead—
But I gather'd my fellows together, I swore I
would strike off his head.
Each of them look'd like a king, and was noble
in birth as in worth,
And each of them boasted he sprang from the
oldest race upon earth.
Each was as brave in the fight as the bravest
hero of song,
And each of them liefer had died than have
done one another a wrong.
He lived on an isle in the ocean—we sail'd on
a Friday morn—
He that had slain my father the day before I
was born.

II.

And we came to the Isle in the ocean, and
there on the shore was he.
But a sudden blast blew us out and away thro'
a boundless sea.

III.

And we came to the Silent Isle that we never
had touch'd at before,
Where a silent ocean always broke on a silent
shore,
And the brooks glitter'd on in the light with-
out sound, and the long waterfalls
Pour'd in a thunderless plunge to the base of
the mountain walls,
And the poplar and cypress unshaken by storm
flourish'd up beyond sight,
And the pine shot aloft from the crag to an
unbelievable height,
And high in the heaven above it there flicker'd
a songless lark,

And the cock couldn't crow, and the bull
couldn't low, and the dog couldn't bark.
And round it we went, and thro' it, but never
a murmur, a breath—
It was all of it fair as life, it was all of it quiet
as death,
And we hated the beautiful Isle, for whenever
we strove to speak
Our voices were thinner and fainter than any
flittermouse-shriek;
And the men that were mighty of tongue and
could raise such a battle-cry
That a hundred who heard it would rush on a
thousand lances and die—
O they to be dumb'd by the charm!—so fluster'd
with anger were they
They almost fell on each other; but after we
sail'd away.

IV.

And we came to the Isle of Shouting, we
landed, a score of wild birds
Cried from the topmost summit with human
voices and words;
Once in an hour they cried, and whenever their
voices peal'd
The steer fell down at the plow and the harvest
died from the field,
And the men dropt dead in the valleys and
half of the cattle went lame,
And the roof sank in on the hearth, and the
dwelling broke into flame;
And the shouting of these wild birds ran into
the hearts of my crew,
Till they shouted along with the shouting and
seized one another and slew;
But I drew them the one from the other; I
saw that we could not stay,
And we left the dead to the birds and we sail'd
with our wounded away.

V.

And we came to the Isle of Flowers: their breath met us out on the seas,
For the Spring and the middle Summer sat each on the lap of the breeze;
And the red passion-flower to the cliffs, and the dark-blue clematis, clung,
And starr'd with a myriad blossom the long convolvulus hung;
And the topmost spire of the mountain was lilies in lieu of snow,
And the lilies like glaciers winded down, running out below
Thro' the fire of the tulip and poppy, the blaze of gorse, and the blush
Of millions of roses that sprang without leaf or a thorn from the bush;
And the whole isle-side flashing down from the peak without ever a tree
Swept like a torrent of gems from the sky to the blue of the sea;
And we roll'd upon capes of crocus and vaunted our kith and our kin,
And we wallow'd in beds of lilies, and chanted the triumph of Finn,
Till each like a golden image was pollend from head to feet
And each was as dry as a cricket, with thirst in the middle-day heat.
Blossom and blossom, and promise of blossom, but never a fruit!
And we hated the Flowering Isle, as we hated the isle that was mute,
And we tore up the flowers by the million and flung them in bight and bay,
And we left but a naked rock, and in anger we sail'd away.

VI.

And we came to the Isle of Fruits: all round from the cliffs and the capes, Purple or amber, dangled a hundred fathom of grapes,
And the warm melon lay like a little sun on the tawny sand,
And the fig ran up from the beach and rioted over the land,
And the mountain arose like a jewell'd throne thro' the fragrant air,
Glowing with all-colour'd plums and with golden masses of pear,
And the crimson and scarlet of berries that flamed upon bine and vine,

But in every berry and fruit was the poisonous pleasure of wine;
And the peak of the mountain was apples, the hugest that ever were seen,
And they prest, as they grew, on each other, with hardly a leaflet between,
And all of them redder than rosiest health or than utterest shame,
And setting, when Even descended, the very sunset afame;
And we stay'd three days, and we gorged and we madden'd, till every one drew His sword on his fellow to slay him, and ever they struck and they slew;
And myself, I had eaten but sparingly, and fought till I sunder'd the fray,
Then I bad them remember my father's death, and we sail'd away.

VII.

And we came to the Isle of Fire: we were lured by the light from afar,
For the peak sent up one league of fire to the Northern Star;
Lured by the glare and the blare, but scarcely could stand upright,
For the whole isle shudder'd and shook like a man in a mortal affright;
We were giddy besides with the fruits we had gorged, and so crazed that at last There were some leap'd into the fire; and away we sail'd, and we past
Over that undersea isle, where the water is clearer than air:
Down we look'd: what a garden! O bliss, what a Paradise there!
Towers of a happier time, low down in a rainbow deep
Silent palaces, quiet fields of eternal sleep!
And three of the gentlest and best of my people, whate'er I could say,
Plunged head down in the sea, and the Paradise trembled away.

* * *

VIII.

And we came to the Isle of Witches and heard their musical cry—
'Come to us, O come, come' in the stormy red of a sky
Dashing the fires and the shadows of dawn on the beautiful shapes,

For a wild witch naked as heaven stood on
each of the loftiest capes,
And a hundred ranged on the rock like white
sea-birds in a row,
And a hundred gamboll'd and pranced on the
wrecks in the sand below,
And a hundred splash'd from the ledges, and
bosom'd the burst of the spray,
But I knew we should fall on each other, and
hastily sail'd away.

* * *

† “ Whither away, whither away, whither
away? fly no more.
Whither away from the high green field, and
the happy blossoming shore?
Day and night to the billow the fountain calls:
Down shower the gambolling waterfalls
From wandering over the lea:
Out of the live-green heart of the dells
They freshen the silvery-crimson shells,
And thick with white bells the clover-hill swells
High over the full-toned sea:
O hither, come hither and furl your sails,
Come hither to me and to me:
Hither, come hither and frolic and play;
Here it is only the mew that wails;
We will sing to you all the day:
Mariner, mariner, furl your sails,
For here are the blissful downs and dales,
And merrily, merrily carol the gales,
And the spangle dances in bight and bay,
And the rainbow forms and flies on the land
Over the islands free;
And the rainbow lives in the curve of the sand;
Hither, come hither and see;
And the rainbow hangs on the poising wave,
And sweet is the colour of cove and cave,
And sweet shall your welcome be:
O hither, come hither, and be our lords,
For merry brides are we:
We will kiss sweet kisses, and speak sweet
words:
O listen, listen, your eyes shall glisten

With pleasure and love and jubilee:
O listen, listen, your eyes shall glisten
When the sharp clear twang of the golden
chords
Runs up the ridged sea.
Who can light on as happy a shore
All the world o'er, all the world o'er?
Whither away? listen and stay: mariner,
mariner, fly no more.”

IX.

And we came to the Isle of a Saint who had
sail'd with St. Brendan of yore,
He had lived ever since on the Isle and his
winters were fifteen score,
And his voice was low as from other worlds,
and his eyes were sweet,
And his white hair sunk to his heels and his
white beard fell to his feet,
And he spake to me, ‘ O Maeldune, let be this
purpose of thine!
Remember the words of the Lord when he told
us “ Vengeance is mine! ”
His fathers have slain thy fathers in war or in
single strife,
Thy fathers have slain his fathers, each taken
a life for a life,
Thy father had slain his father, how long shall
the murder last?
Go back to the Isle of Finn and suffer the Past
to be Past.’
And we kiss'd the fringe of his beard and we
pray'd as we heard him pray,
And the Holy man he assoil'd us, and sadly we
sail'd away.

X.

And we came to the Isle we were blown from,
and there on the shore was he,
The man that had slain my father. I saw him
and let him be.
O weary was I of the travel, the trouble, the
strife and the sin,
When I landed again, with a tithe of my men,
on the Isle of Finn.

† From “ The Sea-Fairies.”

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THE VOYAGE OF MAELDUNE.

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I. *Moderato maestoso.* $\text{♩} = 86.$

PIANO.

TENOR SOLO.
Un poco più moderato.

I was the chief of the race— he had stricken my fa-ther dead—

Un poco più moderato e colla parte. $\text{♩} = 80.$

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But I ga - ther'd my fellows to - gether, I swore.. I would strike off his head.

f *mf* > >

A

Each of them look'd like a king, and was no - ble in birth as in worth,

f *p*

And each of them boast - ed he sprang from the old - est race.. up-on earth.

Each was as brave in the fight.. as the brav-est he-ro of
8va....

f

song, And each of them lief - er had died than have done one an -

p *sf* *mf*

oth - - er a wrong. *B*

Sra. *f* *3* *dim.*

He lived on an isle in the

o - cean— we sail'd . . . on a Fri - day morn— He that had slain my

fa - ther the day be-fore . . . I was born.

II. Allegro molto.

Allegro molto. ♩ = 160.

poco a poco cres. *mf*

cres.

8va..... *f*

CHORUS.
SOPRANO. *And we came to the*

ALTO. *And we came to the isle . . .*

TENOR. *And we came to the isle . . . in the*

BASS. *And we came to the isle in the*

8va..... *mf*

isle in the ocean,
 in the ocean,
 and
 ocean,
 and there,
 ocean,
 and there,

8va.

cres.

f *più f* *cres.*
 and there, there, on the shore stood
 there, there, *più f* on the shore *cres.*
 there, *più f* there on the shore stood
 there, there on the shore stood

8va.

f *cres.*

he. . .
 he. . .
 he. . .
 he. . .
 C *8va.*

ff

stac.

dim.

But a sud-den blast . . . blew us out and a - way . . . dim.

But a sud-den blast . . . blew us out and a - way . . . dim.

But a sud-den blast . . . blew us out and a - way . . . dim.

But a sud-den blast . . . blew us out and a - way . . . dim.

8va.....

ff

col. Ped.

... thro' a bound - - - less sea. . . .

... thro' a bound - - - less sea. . . .

... thro' a bound - - - less sea. . . .

... thro' a bound - - - less sea. . . . 8va.....

dim. p

col. Ped.

8va.....

dim. sempre.

pp

d.=d. poco cres.

p

poco cres.

dim. p dim. pp morendo.

una corda.

III. CHORUS. *Adagio.*
ALTO. *legato.*

8

And we came to the Si - lent Isle,
TENOR. *legato.*

And we came to the Si - lent Isle, that we nev - er had touch'd at be - fore,
BASS. *pp legato.*

And we came to the Si - lent Isle, that we nev - er had touch'd at. be - fore,

Adagio. ♩ = 66.

col. Ped.

TENOR.

1st BASS. Where a si - lent o - cean al - ways broke .. on a si - lent

2nd BASS. Where a si - lent o - cean al - ways broke .. on a si - lent

Where a si - lent o - cean al - ways broke .. on a si - lent

SOPRANO.

ALTO. And the brooks glitter'd on in the light .. with-out sound,

And the brooks glitter'd on in the light .. with-out sound

shore, and the long wa - ter -

shore, and the long wa - ter -

shore, and the long wa - ter -

- falls Pour'd in a thunderless plunge to the base of the moun- tain walls, . . .

1st & 2nd Bass.

- falls Pour'd in a thunderless plunge to the base of the moun- tain walls, . . .

E Un poco più mosso.

Solo. p

And the pop - lar and cy - press, un - sha - ken by storm, flour-ish'd

Solo. p

And the pop - lar and cy - press, un - sha - ken by storm, flour-ish'd

Solo. p

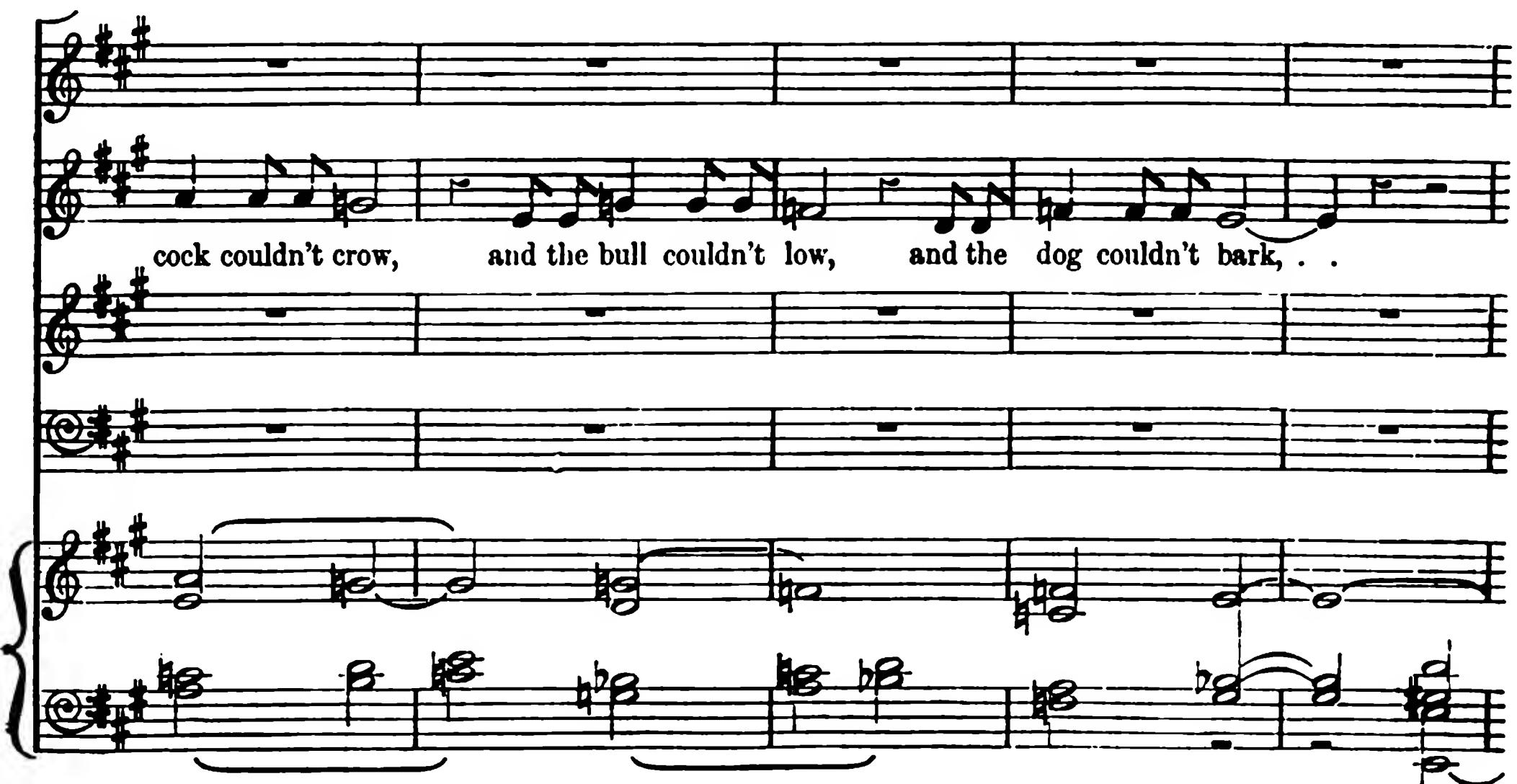
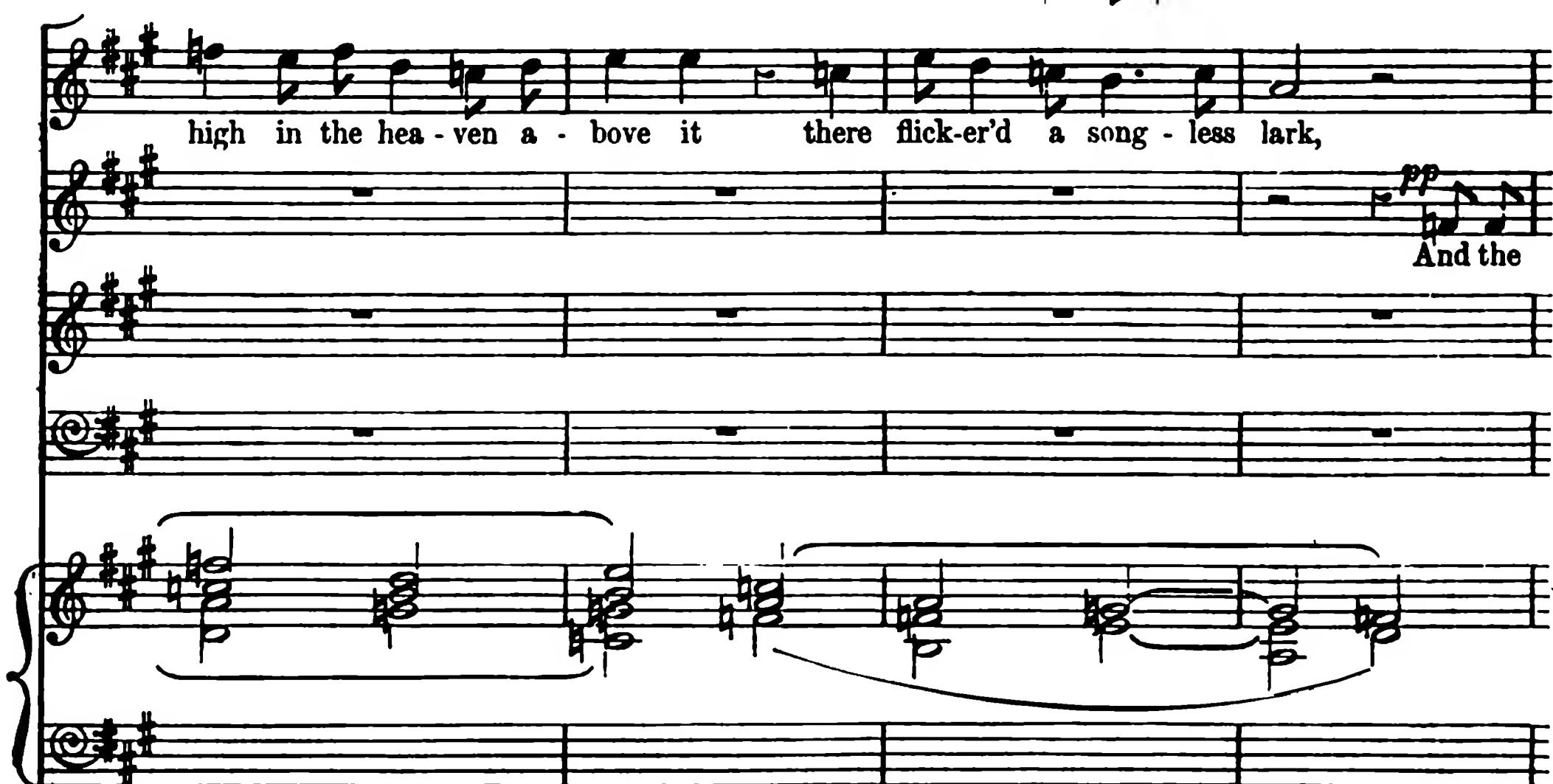
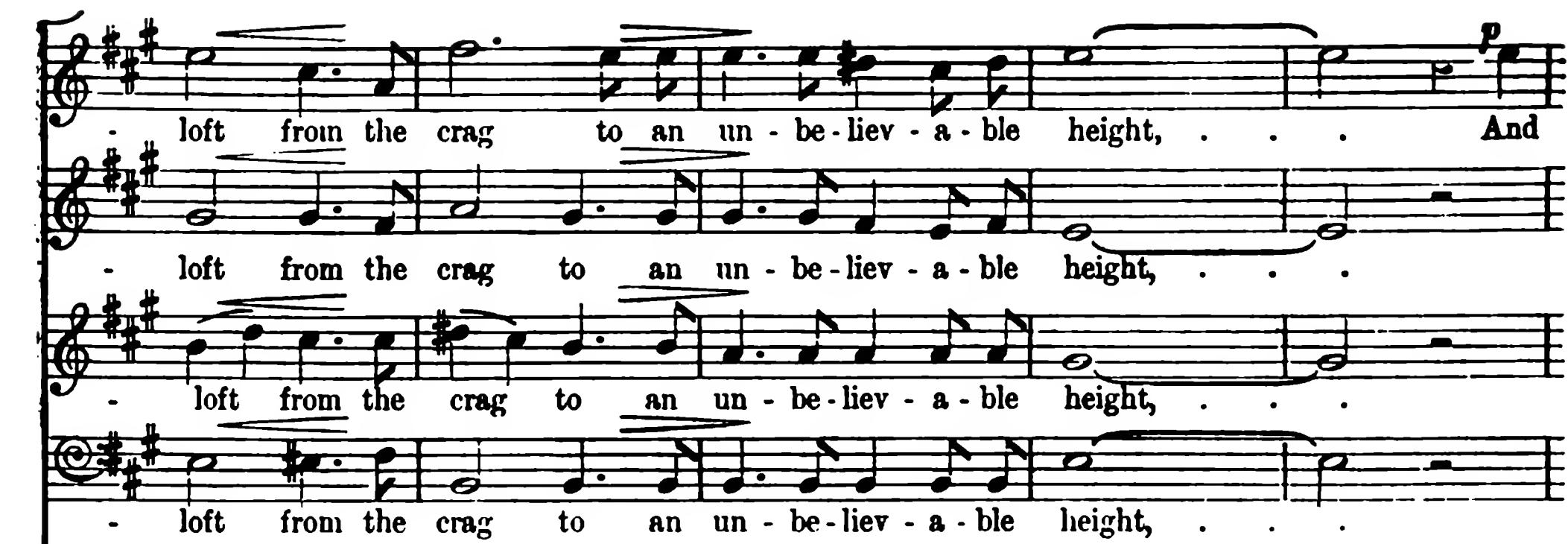
Solo. p

And the pop - lar and cy - press, un - sha - ken by storm, flour-ish'd

E Un poco più mosso. ♩ = 72.

Solo. p

<i



F SOLL.

It was all of it

CHORUS.

And round it we went, and thro' it, but nev-er a murmur, a breath-

And round it we went, and thro' it, but nev-er a murmur, a breath-

F And round it we went, and thro' it, but nev-er a murmur, a breath-

It was all of it fair as

It was all of it fair as

fair as life, it was all of it qui - et as death, fair as

It was all of it fair as

fair as life, qui - et as death, fair as

fair as life, qui - et as death, fair as

life, it was all of it qui - et as death.

life, it was all of it qui - et as death.

life, qui - et as death.

life, it was all of it qui - et as death.

qui -

qui -

life, qui - et as death, . . .

life, qui - et as death, . . .

rall.

CHORUS.

et as death. . . . rall.

et as death. . . . rall.

rall.

rall.

Tempo 1mo. Adagio.

appassionato.

O they to be dumb'd by the charm!

CHORUS.

It was all of it

Fair,

Fair . .

pp

Fair . .

Tempo 1mo. Adagio.

pp *sempre.*

rall.

they to be dumb'd by the charm :

rall.

fair as life, it was all of it qui - - et . . . as . . death.

rall.

. . as life, qui - - - et as death.

rall.

. . as life, qui - - - et as death.

rall.

. . as life, qui - - - et as death.

rall.

Tempo del Introduzione.

TENOR SOLO.

So flus-ter'd with

Tempo del Introduzione.

cres.

an - ger were they, They almost fell on each o-ther : but af - ter we sail'd a -

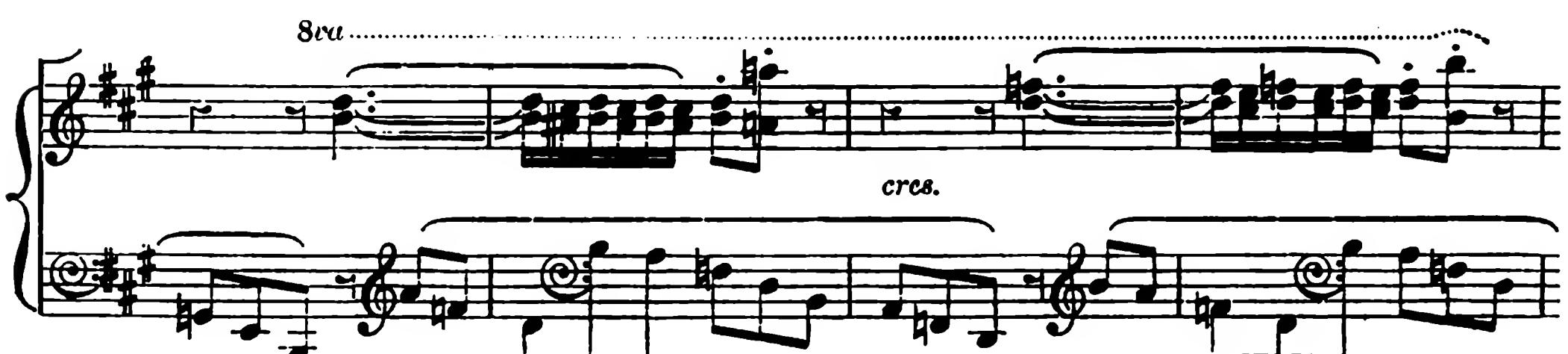
f tre corde.

dim.

IV.

way. . .

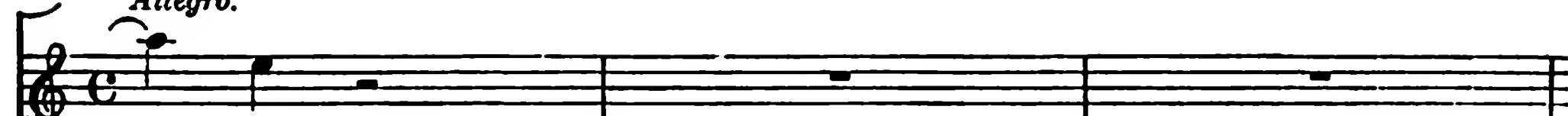
*Andante con moto (come sopra).**pp**poco a poco cres.*



TENOR SOLO.

And we came . . . to the Isle . . . of

Shout - - - ing, we land - - - - -

Allegro.

- - ed,

CHORUS.

A score of wild birds Cried
A score of
A score of wild birds cried,
A score of wild birds

Allegro. $\text{d} = 126.$

8va.....

f

from the top - - - most sum - mit with
wild birds Cried, cried . . . from the top - most sum - mit with
Cried, a score of wild birds cried from the sum - mit with
Cried, a score of wild birds cried from the sum - mit with
8va.....

hu - man voi - ces and words;

Once in an hour they cried, and when-ev - er their voi - ces

Once in an hour they cried, and when-ev - er their voi - ces

Once in an hour they cried, and when-ev - er their voi - ces

Once in an hour they cried, and when-ev - er their voi - ces

Once in an hour they cried, and when-ev - er their voi - ces

Once in an hour they cried, and when-ev - er their voi - ces

peal'd

peal'd

peal'd and the har - vest

peal'd The steer fell down at the plow,

8va....

And the men dropt dead in the val - leys,
 died from the field,

and half of the cat - tle went lame,

Once in an hour they

And the roof sank in on the hearth, and the dwell - ing broke in - to
 And the roof sank in on the hearth, and the dwell - ing broke in - to
 cried, And the roof sank in on the hearth, and the dwell - ing broke in - to
 And the roof sank in on the hearth, and the dwell - ing broke in - to
 8ve.....

f

shout - ing of these wild birds ran in - to the hearts . . . of my

crew ; Till they

f *p*

shout - ed a - long with the shout - ing, and seized one an - oth - er and

slew.
CHORUS.

Till we Till we shout - ed a -

Till we shout - ed a - long with the shout - ing,

Till we shout - ed a - long with the shout - ing,

shout - ed a - long with the shout - - ing, till we shout - ed, we
 - long with the shout - ing, till we shout - ed, we

till we shout - ed a - long with the shout - ing,
 till we shout - ed a - long with the shout - ing,

cres.

shout - - - ed a - long with the shout - ing, and seized . . .
 shout - - - ed a - long with the shout - ing, and seized . . .
 we shout - ed a - long with the shout - ing, and seized . . .
 we shout - ed a - long with the shout - ing, and seized . . .

f.

one an - oth - er, and seized . . . one an - oth - er,
 one an - oth - er, and seized . . . one an - oth - er,
 one an - oth - er, and seized . . . one an - oth - er,
 one an - oth - er, and seized . . . one an - oth - er,

8057.

and slew,
and slew,
and slew,
and slew,
and slew,
and slew,

mf TENOR SOLO

But I drew them the one from the o - ther ; I saw that we

could not stay, And we left our dead to the birds and we sail'd, . .

... we sail'd ... with our wound - ed a -

pp

M

way. CHORUS. p dim.

We sail'd with our wounded a - way, we

We sail'd ... with our wounded ... a - way, we sail'd ...

We sail'd with our wounded a - way, we sail'd ...

We sail'd ... with our wounded ... a - way, ...

M

legato.

sail'd, we sail'd ... a - way. pp

dim. a - way. pp

dim. poco. > pp

dim. poco. > pp

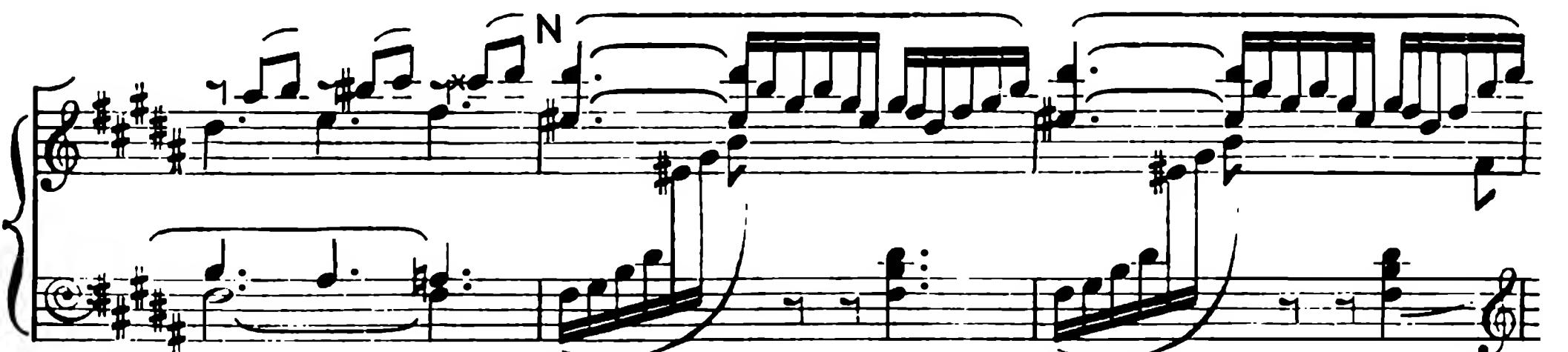
... we sail'd ... with our wound - ed a - way.

pp

piccola
pausa.



V.
Andante. ♩. 66.



And we

mp

p

came to the Isle of Flowers: their breath . . . met us out on the

seas, For the spring . . . and the mid - dle sum -

mer sat each . . . on the lap of the

breeze;

8va

mp

dim.

8va.....

And the red . . . pas - sion

- flower . to the cliffs, and the dark blue cle - ma - tis

clung, And starr'd . . with a my - ri - ad blos - - som the

cres.

long . . con-vol - vu-lus hung ; . .

cres.

And the top - most spire . . of the

8va.....

moun - - - tain was li - lies in lieu of snow, 8va
 8va 8va
 p

col. Ped.

And the li - lies like gla - - ciers wind - ed down,
 8va f p

P

run-ning out be - low The fire of the tu - lip and pop - py.

the blaze of gorse . . . and the blush, . . . the blush Of mil - lions of

dim.

ros - - - es, that sprang with-out

un poco animando il tempo.

leaf or a thorn . . . from the bush; . . .

And the

*un poco animando il tempo.**cres.*

whole isle - side . . . flash - ing down . . . from the

peak . . . with-out ev - er a tree .

Q

Swept . . . like a tor - rent of gems . . . from the sky . . .

dim.

... to the blue of the sea. And we roll'd . . . up-on capes of

CHORUS.

And we roll'd up - oa

And we roll'd . . . up - on

And we roll'd up - on

And we roll'd . . . up - on

A musical score for a vocal piece, likely for soprano, featuring five staves of music. The music is in common time and consists of measures in 2/4, 3/4, and 4/4 time. The key signature is F major (one sharp). The lyrics are: "cro - cus, and vaunt - ed our kith and our kin, And we capes of cro - - - cus, And we capes . . . of cro - - - cus, And we capes . . . of cro - - - cus, And we capes of cro - - - cus, And we". The score includes dynamic markings such as *p* (piano) and *f* (forte). Measure 11 features a melodic line with eighth-note patterns and measure 12 features a melodic line with sixteenth-note patterns.

wal - low'd in beds of li - lies, and chant - ed the

wal - low'd in beds . . . of li - lies,

wal - low'd in beds . . . of li - lies,

wal - low'd in beds . . . of li - lies,

wal - low'd in beds . . . of li - lies,

wal - low'd in beds . . . of li - lies,

wal - low'd in beds . . . of li - lies,

tri - - umph of Finn, Till

and chant - ed the tri - - umph of Finn,

and chant - ed the tri - - umph of Finn,

and chant - ed the tri - - umph of Finn,

and chant - ed the tri - - umph of Finn,

and chant - ed the tri - - umph of Finn,

p

each like a gold - en im - age was pol - len'd from head to

blos - som and blos - som,

blos - som and blos - som,

blos - som and blos - som,

3

foot, And each . . . was as dry . . . as a crick-et with thirst . . . in the mid - day

blos - som and blos - som,

R
Più mosso.

heat.

mf
 but nev - er a
mf
 but nev - er a
mf
 Blos - som and blos - som,
mf
 and pro - mise of blos - som,
R
Più mosso. $\text{♩} = 86.$
8va

pp
12 *6* *12* *6* *12* *6*

più f
 fruit, but nev - er a
più f
 fruit, but nev - er a
più f
 Blos - som and blos - som,
più f
 and pro - mise of blos - som,
8va
12 *6* *12* *6* *12* *6*

accel.

fruit, nev - - er a fruit, nev - - er a fruit,

accel.

fruit, nev - - er a fruit, nev - - er a fruit,

accel.

nev - - er a fruit, nev - - er a fruit, but

8va....;

nev - - er a fruit, nev - - er a fruit, but

accel. e cres.

nev - - er a fruit.

nev - - er a fruit. *Allegro.*

nev - - er a fruit. *And we ha - -*

nev - - er a fruit. *And we ha - -*

nev - - er a fruit. *And we*

nev - - er a fruit. *Allegro. ♩ = 100. And we*

ted the Flow'ring Isle as we ha - - ted the one that was mute, And we

ted the Flow'ring Isle as we ha - - ted the one that was mute, And we

ha - ted the Flow'ring Isle as we ha - - ted the one that was mute, And we

ha - ted the Flow'ring Isle as we ha - - ted the one that was mute, And we

tore . . up the flow'rs by the mil- lion and flung them in bight and bay, And we
 tore . . up the flow'rs by the mil- lion and flung them in bight and bay, And we
 tore . . up the flow'rs by the mil- lion and flung them in bight and bay, And we
 tore . . up the flow'rs by the mil- lion and flung them in bight and bay, And we

left but a na - ked rock, and in an - ger we
 left but a na - ked rock, and in an - ger we
 left but a na - ked rock, and in an - ger we
 left but a na - ked rock, and in an - ger we

ff. *S.* left but a na - ked rock, and in an - ger we
 left but a na - ked rock, and in an - ger we
 left but a na - ked rock, and in an - ger we
 left but a na - ked rock, and in an - ger we

s. sail'd . . a - way.
 sail'd . . a - way.
 sail'd . . a - way.
 sail'd . . a - way.

ff. *dim.* *3* *3*
 col. 8va

Tempo del No. V. (Andante.)

TENOR SOLO.

Fruits : all round . . from the cliffs and the capes,

fa - - - thom of
 Pur - ple or am - ber, dan - gled a hun - dred fa - - thom of
 grapes, . . . And the warm.. me - lon
 lay . . . like a lit - tle sun . . . on the tawn - y
 sand, And the fig . . ran up . . from the beach and
 ri - ot-ed o - ver the land, . . . And the

moun-tain a - rose . . . like a jew - - ell'd throne tho' the fra-grant
 8va

air, Glowing with all - co-lour'd plums and with
 8va

gold - en mass - - es of pear, And the crim - son and
 p

scar - let of ber-ries that flamed . . . up-on bine . . . and
 poco cres.

vine, . . . But in ev - 'ry ber - - ry and
 p

fruit was the poi - son-ous pleasure of wine; And the

cres.

animando.

peak . . . of the moun-tain was ap - ples, the hu - -

fp

- - - gest that ev - er were seen, . . . And they

fp

prest, . . . as they grew, on each oth - er, with hard - -

f dim.

W

ly a leaf - - let be - tween, And

x

Allegro molto.

CHORUS.

and ev - er we
 and ev - er we struck and we slew,
 to slay him, to slay him,
 sword on his fel - low to slay him, to
 struck and we slew, we struck and we slew, we struck and we
 we struck and we slew, we struck and we
 and ev - er we struck and we slew, we struck and we
 slay him, and ev - - er we struck
 cres.
 slew, we struck, we slew,
 slew, we struck, we slew,
 slew, we struck, we slew,
 and we slew, we slew,
 cres.

TENOR SOLO.

And my - self, I had eat - en but spare - ly, and

8va.....

fp

fought till I sun-der'd the fray,

8va..... 8va.....

f staccato.

ad lib.

Then I bad them re - mem - ber my fa - ther's death,

8va.

a tempo. ff

3

p

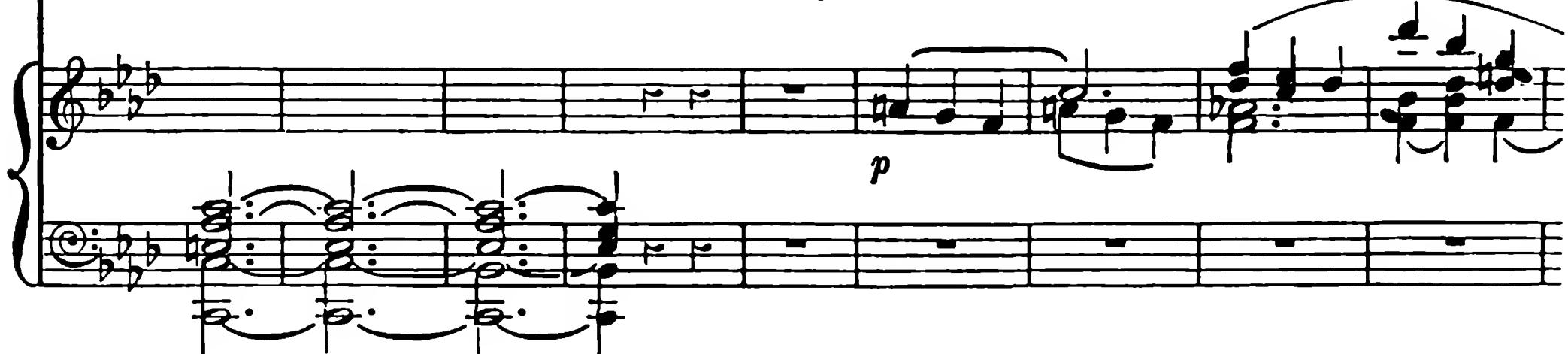
CHORUS. *pp*

And we sail'd . . . a - way. . .

And we sail'd . . . a - way. . .

And we sail'd . . . a - way. . .

And we sail'd . . . a - way. . .

piccola
pausa.

VII.

Allegro moderato.

♩ = 86.



Musical score for piano, page 45, featuring six staves of music. The score includes the following markings and dynamics:

- Staff 1:** Measures 1-2, dynamic *f*; Measures 3-4, dynamic *p*.
- Staff 2:** Measures 1-2, dynamic *f*; Measures 3-4, dynamic *p*.
- Staff 3:** Measures 1-2, dynamic *f*; Measures 3-4, dynamic *p*.
- Staff 4:** Measures 1-2, dynamic *f*; Measures 3-4, dynamic *p*.
- Staff 5:** Measures 1-2, dynamic *f*; Measures 3-4, dynamic *p*.
- Staff 6:** Measures 1-2, dynamic *f*; Measures 3-4, dynamic *p*.

Other markings include *8va bassa* (octave bass) and *cres.* (crescendo).

Chorus.

And we came to the Isle of Fire: we were lured by the

And we came to the Isle of Fire: we were lured by the

And we came to the Isle of Fire: we were lured by the

And we came to the Isle of Fire: we were lured by the

B

8va.....

ff

light from a-far, For the peak sent up one

light from a-far, For the peak sent up one

light from a-far, For the peak sent up one

light from a-far, For the peak sent up one

league . . . of fire to the North - ern

league . . . of fire to the North - ern

league . . . of fire to the North - ern

league . . . of fire to the North - ern

league . . . of fire to the North - ern

Star ; Lured by the glare

and the blare, but scarce - ly could

For the whole isle shud - der'd, shudder'd and shook like a

For the whole isle shud - der'd, shudder'd and shook like a

For the whole isle shud - der'd, shudder'd and shook like a

For the whole isle shud - der'd, shudder'd and shook like a

For the whole isle shud - der'd, shudder'd and shook like a

man in a mor - - - tal af - fright; . . .

man in a mor - - - tal af - fright; . . .

man in a mor - - - tal af - fright; . . .

man in a mor - - - tal af - fright; . . .

man in a mor - - - tal af - fright; . . .

We were gid - dy be -

D

- sides with the fruits we had gorged, and so crazed,
 - sides with the fruits we had gorged, and so crazed,
 - sides with the fruits we had gorged, and so crazed,
 - sides with the fruits we had gorged, and so crazed,
D 3 3 3 3

that at last There were some leap'd in - to the fire,
 that at last There were some leap'd in - to the fire,
 that at last There were some leap'd in - to the fire,
 that at last There were some leap'd in - to the fire,
8va 3 3

leap'd in - to the fire;
 leap'd in - to the fire;
 leap'd in - to the fire;
 leap'd in - to the fire;

ff

< *sf* *ff* < *sf* *p*

SOLI.
Lento tranquillo.

52

mf

o - - ver that

p

p

p

CHORUS.

pp

and we past

o - ver that

un - der-sea isle,

and we past

o - ver that

un - der-sea isle,

and we past

o - ver that

un - der-sea isle,

and we past

o - ver that

un - der-sea isle,

Lento tranquillo. $\text{d} = 72.$

pp

SOLI.

\swarrow \searrow \swarrow \searrow

p

un - der-sea isle, where the wa-ter, the wa-ter is clear - - er than

- - ver that under-sea isle, where the wa - ter is clear - - er than

- - ver that under-sea isle, ... where the wa - ter is clear - - er than

- - ver that under-sea isle, where the wa - ter is clear - - er than

tr *tr* *tr* *tr*

pp

tr

tr

tr

F

air: Down we look'd: >

air: Down we look'd..

air: Down we look'd: >

air: Down..

F

pp 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

what a gar - den !

what a gar -

what a gar - den !

we look'd: what a gar -

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

dim. rit. 3/4

0 bliss, . . . what a Pa - - - ra - dise..

dim. rit. 3/4

den ! 0 bliss, . . . 0 bliss, what a Pa - - - ra - dise

dim. rit. 3/4

0 . . . bliss, 0 bliss, what a Pa - - - ra - dise

dim. rit. 3/4

den ! 0 bliss, 0 bliss, what a Pa - - - ra - dise

3/4

3/4

G

mp

Towers of a hap - pier

Towers of a hap - pier time,

Towers of a

Towers of a hap - pier time,

G

pp

time, . . . low . . . down, low . . . down . . . in a

low . . . down, low . . . down . . . in a

hap - pier time, low down, low . . . down . . . in a

low . . . down, low . . . down . . . in a rain - -

rain - - bow deep . . .

rain - bow, rain - bow deep

rain - - bow deep

bow deep

Si - lent

pp

Si - - - - - lent pa - - - la - ces,
 Si - lent, si - - - - - lent pa - - - la - ces,
 Si - - - - - lent pa - - - la - ces,
 pa - - - - - si - - - - - lent pa - - - la - ces,
 8va H

pp

qui - et fields, qui - et fields of e - ter - nal
 qui - et fields, qui - et fields . . . of e -
 qui - et fields, qui - et fields . . . of e -
 qui - et fields, qui - et fields of e - ter - nal

sleep, . . . e - ter - - - nal sleep! . . .

ter - nal sleep, . . . e - ter - nal sleep! . . .

ter - nal sleep, . . . e - ter - nal sleep! . . .

sleep, . . . e - ter - - - nal sleep! . . .

pp

what a gar - den !

what a Pa - ra - dise !

what a Pa - ra - dise there !

what a Pa - ra - dise there ! what a

what a Pa - ra - dise there ! what a

Si - lent pa - la - ces, qui - et fields of e - ter - - - nal

Si - lent pa - la - ces, qui - et fields of e - ter - - - nal

Pa - radise ! Si - lent pa - la - ces, qui - et fields of e - ter - - - nal

Pa - radise ! Si - lent pa - la - ces, qui - et fields of e - ter - - - nal

sleep, qui - et fields of e - ter - - - nal sleep! . . .

sleep, qui - et fields of e - ter - - - nal sleep!

sleep, qui - et fields of e - ter - - - nal sleep!

sleep, qui - et fields of e - ter - - - nal sleep!

TENOR SOLO.

And three of the gent-lest and best of my

peo - ple, what - e'er I could say,

Plunged

head down in the sea,

K

pp

SOLI.

and the Pa - ra -

8va

ppp

pp

- dise, the Pa - ra - dise trem - bled, trem - bled a - way.

pp

- dise, the Pa - ra - dise trem - bled, trem - bled a - way.

pp

- dise, the Pa - ra - dise trem - bled, trem - bled a - way.

pp

- dise, the Pa - ra - dise. trem - bled, trem - bled a - way.

pp

d.

p

p

p

p

p

p

p

p

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p

VIII. *Allegro leggiero.* ♦.= 88.

The image shows a page of a musical score for piano, page 10, section VIII. The score is in 6/2 time. The top staff is treble clef, with a dynamic marking 'p' below it. The second staff is bass clef. The third staff is treble clef, with a dynamic marking '8va' above it. The bottom staff is bass clef. The music consists of four staves, each with a different basso continuo line. The top staff has a dynamic 'p' below it. The third staff has a dynamic '8va' above it. The music is in a continuous line with various dynamics and articulations.

came to the Isle . . . of Witches and

CHORUS. 1st SOPRANO.

2nd SOPRANO.

8va.....

Come . . . to us, O come, come,
Come . . . to us, O come,

heard their mu-si-cal cry— In the storm - y red of a sky Dash - ing the

p Come . . . to us, come . . . to us,

come, *ALTO.* — Come . . . to us, come . . . to us,

p Come . . . to us, come . . . to us,

8va.....

fires and the shadows of dawn . . . on the beau-ti-ful shapes.

A musical score for two staves. The top staff is labeled 'Sva' and features a melodic line with a dynamic 'M' above it. The bottom staff has dynamics 'f' and 'p' and a harmonic line with bass notes.

Soprano Solo.

mp

Whither a-way,

A musical score for two staves. The top staff is in common time, treble clef, and B-flat key signature. The bottom staff is in common time, treble clef, and A-flat key signature. Both staves feature sixteenth-note patterns with slurs and grace notes.

whither a-way, whither a-way?
 whither a-way?... Fly... no more.
 Fly... no more.
 Fly... no more.

from the high green fields, and the hap - py blossoming shore?

whither a -
 whither a -
 whither a -

whither a - way?
 whither a - way?
 whither a - way?
 whither a - way?
 whither a - way?

Day and night . . . to the

whi - - - - ther ?

whi - - - - ther ?

whi - - - - ther ?

8va.....

pp

bil-low the foun - - - tain calls : Down . . . show - - er the

8va.....

8va.....

8va.....

gam - bolling wa-ter - falls, From wan - - - dering

p

From wan - - - d'ring o - - -

p

From wan - - - d'ring o - - -

p

From wan - - - d'ring o - - -

8va.....

8va.....

over the lea:

over the lea:

over the lea:

over the lea: Whither a-way?

out of the live-green heart of the dells, . . .

fly . . . no more.

they freshen the sil-ver-y-crim-son shells, . . . and

fly no more!

fly no more!

fly no more!

mf

thick with white bells the clo - ver hill swells

High o - ver the full - toned sea,

High o - ver the full - - - toned sea,

High o - ver the full - - - toned sea,

High o - ver the full - - - toned sea,

high o - ver the full - - - toned

high . . . o - - - ver the full - - - toned

high . . . o - - - ver the full - - - toned

high . . . o - - - ver the full - - - toned

P

sea : *mp* Whi-ther a-way !
sea : Fly . . . no more !
sea : Whi-ther a-way ?
8ve

staccato.

Whi-ther a-way ?
Fly . . . no
Whi-ther a-way ;

TENOR SOLO.
For a wild witch
more ! . . .

na-ked as heav'n . . . stood on each . . . of the lof . . . ti-est capes,

mp

O hither, come

And a hun - dred ranged . . . on the

mp

O hi-ther, come hi - ther and furl . . .

hither, and furl . . .

p

rock like white sea - birds in a row,

Q

your sails,

your sails,

mf

Come hi - ther to

Q

68

And a hun - dred gam - boll'd and pranced on the
cres. *hp.*

Come hither to me, and to me,
mf. *cres.*

Come hither to me, and to
cres.

me, Come hither to me, and to
mf.

SOPRANO SOLO. *mf.*

O come to me.

wrecks in the sand be - low.

and to me!

me, and fro - lic and play.

me, come!

CHORUS. *Un poco più lento.*

Here . . . it is on - ly the mew that wails, we . . . will sing to you

Here it is on - ly the mew that wails, we . . . will sing to you

Here it is on - ly the mew that wails, we . . . will sing to you

Un poco più lento.

Tempo 1mo. TENOR SOLO.

And a hun - dred splash'd from the
all the day. . .

all the day. . .

Tempo 1mo.
8va.....

pp
fp

led- ges, and bo - som'd the burst of the

dim.

spray ;

ma-rin-er, furl . . your sails, ma-rin- er, furl . . your sails, ma-rin-er, ma-rin-er,
furl . . your sails, furl . . your sails, ma-rin-er,
furl . . your sails, furl . . your sails,

mp
cres.

mp
cres.

mp
cres.

R

ma - ri-ner, furl your sails,
 ma - ri-ner, furl your sails,
 ma - ri-ner, furl your sails,
 8va.....

R

p

ALTO SOLO.

For here are the bliss - ful downs and

SOPRANO SOLO. *mp*

And

dales, . . .

And

mf

Furl

your sails, . . .

mf

Furl

your sails, ma - - ri - ner,

mf

Furl

your sails, . . .



mer - ri - ly, mer - ri - ly car ol the gales,

mer - ri - ly, mer - ri - ly car - ol the gales.

Furl . .

Furl . .

Furl . .



leggiero.

And the span - gle

leggiero.

And the span - gle dan - ces in

your sails, . . .

your sails,

your sails, . . .

dan - ces, dan - ces in bight . . . and in bay, . . .

bight and in bay, in bight . . . and in bay, . . .

S

8057.

And the rain - - bow forms and flies on the land
 And the rain - - bow forms and flies on the land
 and the rain - - - - - bow flies,
 and the rain - - - - - bow.. flies,
 and the rain - - - - - bow.. flies,

O - ver the is - lands free; And the rain - - -
 O - ver the is - lands free; And the rain - - -
 the rain - - -
 the rain - - -
 the rain - - -

A musical score for a single voice, likely a soprano, in common time and G major. The score consists of six staves of music, each with a vocal line and lyrics. The lyrics are: "bow lives . . . in the curve . . . of the sand;" followed by "And the" in the second staff, and "of the sand;" in the third staff. The music features various note values (eighth and sixteenth notes), rests, and dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The vocal line includes several sustained notes and some melodic lines. The score is presented on a five-line staff with a treble clef and a key signature of one sharp (F#). The lyrics are placed below the staff, aligned with the vocal line.

rain - - - - bow hangs on the pois - ing wave, . . .

p.

Hi - ther, come

p

Hi - ther, come

p

Hi - ther, come

pp

And sweet . . . is the

hi - ther, come hi - ther and see.

hi - ther, come hi - ther and see.

hi - ther, come hi - ther and see.

T

co - lour of cove and of cave.

hi - ther, come hi - ther, come hi - ther and

hi - ther, come hi - ther, come hi - ther and

hi - ther, come hi - ther, come hi - ther and

T

And sweet shall your wel - - -
 see; And sweet . . . shall your wel - - - come be;
 see; And sweet . . . shall your wel - - - come be;
 see; And sweet . . . shall your wel - - - come be;

come, O hi-ther come, hi - - - ther and be our
 Sweet . . . shall your wel - come be:
 your wel - come be:
 your wel - come be:
 your wel - come be:

kiss, . . . sweet kiss-es, and speak sweet words; we will kiss . . .

we will kiss . . . sweet

we will kiss . . . sweet

we will kiss . . . sweet

pp

. . . sweet kiss - - es, sweet kiss - - es;

sweet kiss - - es;

kiss - - - , sweet kiss - - - es;

kiss - - - es, sweet kiss - - - es;

kiss - - - es, sweet kiss - - - es;

8057.

Presto.

O lis - ten, lis - ten, Your eyes shall glis - ten With plea - sure, and

lis - ten, lis - ten, lis - ten, lis - ten,

lis - ten, lis - ten, lis - ten, lis - ten,

lis - ten, lis - ten, lis - ten, lis - ten,

Presto. ♩ = 144.

love, and ju - bi - lee : O lis - ten, lis - ten, Your eyes shall

O lis - ten, lis - ten, Your eyes shall

lis - ten, lis - ten, lis - ten,

lis - ten, lis - ten, lis - ten,

lis - ten, lis - ten, lis - ten,

mf 3

W

all the world o'er, Who can light on as hap - py a

All the world o'er, . . . all the world o'er, Who can light on as hap - py a

knew . . . we should fall on each o - ther, and has - ti - ly

W

shore? . . . Whi-ther a - way?

shore? . . . Whi-ther a - way?

sail'd . . . a - way,

All the world o'er, all the world o'er?

All the world o'er, all the world o'er?

All the world o'er, all the world o'er?

pp

3

whi - ther a - way? ..

3

whi - ther a - way? ..

3

lis - ten and stay;

3

lis - ten and stay, lis - ten and stay;

3

lis - ten and stay, . . lis - ten and stay;

morendo.

p

ma - - - ri - ner,

p

ma - - - ri - ner,

p

Ma - - - ri - ner. *pp*

p

Ma - - - ri - ner, ma - - - ri -

p

Ma - - - ri - ner, *pp*

p

Ma - - - ri - ner, ma - - - ri -

lords, for mer - - ry brides are we,
for mer - - ry

hi-ther, come hi - - - ther, We will
brides are we, hi-ther, come hi - - - ther,
hi-ther, come hi - - - ther, hi-ther to me!
hi-ther, come hi - - - ther, hi-ther to me!
hi-ther, come hi - - - ther, hi-ther to me!

pp legato.

hi-ther, come hi - - - ther, hi-ther to me!
hi-ther, come hi - - - ther, hi-ther to me!
hi-ther, come hi - - - ther, hi-ther to me!

glis-ten,
Your eyes . . . shall glis - ten When the
glis-ten,
Your eyes shall glis-ten, glis - ten,
Your eyes shall glis-ten, glis - ten,
Your eyes shall glis-ten, glis - ten,
cres. 8va
cres. mf

sharp clear twang . . . of the gold - en . . . chords,

The sharp clear twang . . . of the

The sharp clear twang . . . of the

The sharp clear twang . . . of the

8va...
f


 musical score for page 81. The score consists of multiple staves of music. The lyrics are as follows:

 runs up . . .

 gold - en chords runs up . . . the ridg - ed sea, . . .

 gold - en chords runs up . . . the ridg - ed sea, . . .

 gold - en chords runs up . . . the ridg - ed sea, . . .

 . . . the ridg - ed sea,

 . . . the ridg - ed sea, Who can light on as hap - py a shore? .

 . . . the ridg - ed sea, Who can light on as hap - py a shore? .

 . . . the ridg - ed sea, Who can light on as hap - py a shore? .

 dynamic markings: f, cresc., fp, cresc., fp, cresc., fp, m, Tenor Solo, And I, pp

pp *poco rall.* *a tempo.*

fly no more! .

pp *poco rall.* *a tempo.*

fly no more! .

poco rall. *a tempo.* *pp*

- ner, ma - - - - ri - ner!

- ner, ma - - - - ri - ner!

- ner,

poco rall. *pp a tempo.*

CHORUS. *sempre più pp*

Fly no more! .

sempre più pp

Fly no more! .

sempre più pp

8va:

IX. *Andante tranquillo.* $\text{d} = 69.$

85

IX. *Andante tranquillo.* $\text{d} = 69.$

p

mfp

p

x

$8va$

cres.

cres.

f

$dim.$

8057.

CHORUS.

SOPRANO.

And we came to the Isle of a Saint who had

ALTO.

And we came to the Isle of a Saint who had

BASS.

And we came to the Isle of a Saint who had

And we came to the Isle of a Saint who had

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

sail'd with St. Bren-dan of yore, He had lived ev - er since on the Isle and his win -

poco

sail'd with St. Bren-dan of yore, He had lived ev - er since on the Isle and his

poco

sail'd with St. Bren-dan of yore, He had lived ev - er since on the Isle and his

poco

sail'd with St. Bren-dan of yore, He had lived ev - er since on the Isle and his win -

pp

ters were fif - teen score,

and his

win - ters were fif - teen score, And his voice was low as from oth - er worlds, and his

pp

win - ters were fif - teen score,

and his

. . . ters were fif - teen score,

and his

eyes . . . were sweet, And his white hair sank to his heels and his

eyes were sweet, And his white hair . . . sank to his heels and his

eyes . . . were sweet, And his white hair sank to his heels and his

eyes . . . were sweet, And his white hair sank to his heels and his

white beard fell to his feet,

8va.

TENOR SOLO. *mp*

And he spake to me,

BASS SOLO.

Z

"O Mael - dune, let be this pur-pose of thine ! Re - mem-ber the words of the

Lord when he told us 'Vengeance is mine !' His fa-thers have slain thy fa-thers

in war or in sin - gle strife, Thy fa-thers have slain his fa-thers, each tak - en a

life for a life, Thy fa-ther had slain his fa-ther, how long . . . shall the mur - der

last ? Go back to the Isle of Finn, go

A

back to the Isle of Finn and suf - fer the Past to be

Past."

CHORUS. SOPRANO.

And we kiss'd . . . the fringe of his beard, and we

ALTO.

And we kiss'd the fringe of his beard,

TENOR.

And we kiss'd the fringe of his beard,

BASS.

and we

pray'd, we pray'd as we heard him pray,

poco

and . . . we pray'd as we heard him pray,

poco

and we pray'd as we heard him pray,

poco

pray'd . . . we pray'd as we heard him pray,

TENOR SOLO.

90

p

And the Ho - ly man he as-soil'd us,
 And the Ho - ly man he as-soil'd us,
 And the Ho - ly man he as-soil'd us,
 And the Ho - ly man he as-soil'd us,
 And the Ho - ly man he as-soil'd us,
 And the Ho - ly man he as-soil'd us,

and sad - ly, sad - ly
 and sad - ly, sad - ly
 and sad - ly, sad - ly
 and sad - ly, sad - ly

pp

X. Allegro molto.

we sail'd a - way.
 we sail'd a - way.
 we sail'd a - way.
 we sail'd a - way.

Allegro molto. ♩ = 160.

poco a poco cres.

cres.

CHORUS.

C

And we

And we came to the

C

8va

f

And we came to the Isle we were blown from,
 And we came to the Isle we were blown from,
 came to the Isle we were blown from,
 8va Isle we were blown from,

f cres.

and there,
 and there, there,
 and there, there,
 and there, there,
 8va and there, there,

f>

there on the shore was he,
 there, on the shore was he,
 there, on the shore was he,
 there, on the shore was he,
 8va

cres.

v cres. ff

8va.....

TENOR SOLO. *ff ad lib.*

The man that had slain my fa - ther. 8va.....

colla parte.

ff lunga. C

I saw . . . him ! *lunga.* C

CHORUS.

We saw . . . him ! *lunga.* C

We saw . . . him ! *lunga.* C

We saw . . . him ! *ff lunga.* C

We saw . . . him ! *lunga.* C

Lento.

Lento. ♩ = 58.

pp

Andante tranquillo.

and let him be.

Andante tranquillo. ♩ = 66.

E

o

wea - ry was I of the tra - vel, the trou - ble, the

strife . . . and the sin, When I land - ed a - gain, . . . with a

tithe of my men, on the Isle of

Finn.

Finn.

p >

O wea - - ry were we of the tra - - vel, the

p >

O wea - - ry were we of the tra - - vel, the

p >

O wea - - ry were we of the tra - - vel, the

p >

O wea - - ry were we of the tra - - vel, the

p >

O wea - - ry were we of the tra - - vel, the

cres. >

trou - ble, the strife, . . . and the sin,

cres. >

trou - ble, the strife, . . . the strife, . . . and the sin,

cres. >

trou - ble, the strife, . . . the strife, . . . and the sin,

cres. >

trou - ble, the strife, . . . and the sin, . . .

cres. >

trou - ble, the strife, . . . and the sin, . . .

dim.

When we landed a - gain, with a tithe of our men,
 When we landed a - gain, with a tithe of our men, on the
 When we landed a - gain, with a tithe of our men, on the
 When we landed a - gain, with a tithe of our men, on the
 on . . . the Isle, . . . the Isle > of Finn.
 Isle . . . of Finn, . . . the Isle > of Finn.
 Isle . . . of Finn, . . . the Isle > of Finn.
 Isle . . . of Finn. . . . the Isle > of Finn.
 8va.....
 pp
 col. Ped.
 8va...
 <>

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GOD SO LOVED THE WORLD	1/0	—	—
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MY SPIRIT WAS IN HEAVINESS	1/0	—	—
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THE LIGHT OF ASIA	3/0	3/6
EDWARD BUNNETT.				
OUT OF THE DEEP (130th Psalm)	1/0	—
CARISSIMI.				
JEPHTHAH	1/0	—
F. D. CARNELL.				
SUPPLICATION	5/0	—
GEORGE CARTER.				
SINFONIA CANTATA (116th Psalm)	...	2/0	—	3/6
WILLIAM CARTER.				
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CHERUBINI.				
REQUIEM MASS, C MINOR (Latin and English)	...	1/0	1/3	2/8
SECOND MASS, IN D MINOR	2/0	2/8
THIRD MASS (CORONATION)	1/0	1/8
FOURTH MASS, IN C	1/0	1/8
E. T. CHIPP.				
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	M. E. DOORLY.				
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DITTO (German and Bohemian Words)	8/0	—	—	
THE SPECTRE'S BRIDE	3/0	3/8	5/0	
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ERL-KING'S DAUGHTER (SOL-FA, 0/9)	1/0	1/6	2/6	
ZION	1/0	1/6	2/0	
THE CRUSADERS (SOL-FA, 1/0)	2/0	2/6	4/0	
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LORD OF THE ISLES (SOL-FA, 1/8)	2/6	—	—	
ALCESTIS (Male voices)	4/0	—	—	
COLUMBUS (Male voices)	2/6	—	—	
	G. GARRETT.				
THE SHUNAMMITE	3/0	—	—	
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	GLUCK.				
ORPHEUS (Act III.)	1/0	—	—	
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BY THE WATERS OF BABYLON (137th Psalm)	1/0	—	—	
NCENIA	1/0	—	—	
THE WATER-LILY (Male voices)	1/6	—	—	
	CH. GOUNOD.				
MORS ET VITA (Latin or English)	8/0	6/6	7/6	
DITTO, SOL-FA (Latin and English)	2/0	—	—	
THE REDEMPTION (English words) (SOL-FA, 2/0)	5/0	6/0	7/6	
DITTO (French Words)	8/4	—	—	
DITTO (German Words)	10/0	—	—	
MESSE SOLENNELLE (St. CECILIA)	1/0	1/6	2/6	
COMMUNION SERVICE (Messe Solennelle)	1/6	2/0	3/0	
TROISIÈME MESSE SOLENNELLE	2/6	—	—	
DE PROFUNDIS (130th Psalm) (Latin Words)	1/0	—	—	
DITTO (Out of darkness)	1/0	—	—	
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiæ Jerusalem)	1/0	—	—	
DAUGHTERS OF JERUSALEM	1/0	—	—	
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	J. O. GRIMM.				
THE SOUL'S ASPIRATION	1/0	—	—	
	HANDEL.				
ALCESTE	2/0	—	—	
SEMELE	3/0	3/8	5/0	
THE PASSION	3/0	3/8	5/0	
THE TRIUMPH OF TIME AND TRUTH	3/0	3/8	5/0	
ALEXANDER BALUS	3/0	3/8	5/0	
HERCULES	3/0	3/8	6/0	
ATHALIAH	3/0	3/8	5/0	
ESTHER	3/0	3/8	5/0	
SUSANNA	3/0	3/8	5/0	
THEODORA	3/0	3/8	5/0	
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DEBORAH	2/0	2/6	4/0	
SAUL	2/0	2/6	4/0	
CHANDOS TE DEUM	1/0	1/6	2/6	
DETTINGEN TE DEUM	1/0	1/6	2/6	
UTRECHT JUBILATE	1/0	—	—	
O PRAISE THE LORD (6th Chandom Anthem)	1/0	—	—	
CORONATION AND FUNERAL ANTHEMS	—	—	5/0	
	Or, singly:—				
THE KING SHALL REJOICE	0/8	—	—	
ZADOK THE PRIEST	0/3	—	—	
MY HEART IS INDITING	0/8	—	—	
LET THY HAND BE STRENGTHENED	0/8	—	—	
THE WAYS OF ZION	1/0	—	—	
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SECOND MASS, IN C (Latin)	1/0	1/6	2/6	
THIRD MASS (IMPERIAL) (Latin and English)	1/0	1/6	2/6	
DITTO (Latin)	1/0	1/6	2/6	
SIXTEENTH MASS (Latin)	1/6	2/0	3/0	
THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS	2/0	2/6	4/0	
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INSANÆ ET VANÆ CURÆ (Ditto)	0/4	—	—	
	BATTISON HAYNES.				
THE FAIRIES' ISLE (Female voices)	2/6	—	—	
	H. HEALE.				
JUBILEE ODE	1/6	—	—	
	EDWARD HECHT.				
ERIC THE DANE	3/0	—	—	
O MAY I JOIN THE CHOIR INVISIBLE	1/0	—	—	
	GEORGE HENSCHEL.				
OUT OF DARKNESS (130th Psalm)	2/6	—	—	
	HENRY HILES.				
FAYRE PASTOREL	6/6	—	—	
THE CRUSADERS	2/6	—	—	
	FERDINAND HILLER.				
NALA AND DAMAYANTI	4/0	—	8/0	
A SONG OF VICTORY	1/0	1/6	—	

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FAIR MELUSINA 2/0	2/6	4/0	LORD, HOW LONG WILT THOU FORGET ME	1/0	—	—
CINDERELLA 4/0	—	—	DITTO, SOL-FA, 0/4			
SONG OF THE NORNS (Female voices) ...	... 1/0	—	—	HEAR MY PRAYER (s. solo and chorus) (SOL-FA, 0/3)	1/0	—	—
HUMMEL.				LAUDA SION (Praise Jehovah) (SOL-FA, 0/9)	2/0	2/6	4/0
FIRST MASS, IN B FLAT ... ... ...	... 1/0	1/6	2/6	THE FIRST WALPURGIS NIGHT (SOL-FA, 1/0)	1/0	1/6	2/6
COMMUNION SERVICE, ditto ...	... 2/0	—	4/0	MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—
SECOND MASS, IN E FLAT ... ...	... 1/0	1/6	2/6	ATHALIE (SOL-FA, 1/0)	2/0	2/6	4/0
COMMUNION SERVICE, ditto ...	... 2/0	—	4/0	ANTIGONE (Male voices) (SOL-FA, 1/0) ...	4/0	—	5/0
THIRD MASS, IN D ... ... ...	... 1/0	1/6	2/6	MAN IS MORTAL (8 voices)	1/0	—	—
COMMUNION SERVICE, ditto ...	... 2/0	—	4/0	FESTGESANG (Hymns of Praise)	1/0	—	—
ALMA VIRGO (Latin and English) ...	... 0/4	—	—	DITTO (Male voices)	1/0	—	—
QUOD IN ORBE (Ditto) ... ...	... 0/4	—	—	CHRISTUS (SOL-FA, 0/6)	1/0	—	—
W. H. HUNT.				THREE MOTETS FOR FEMALE VOICES ...	1/0	—	—
STABAT MATER ... ... ... ...	... 3/0	3/6	—	SON AND STRANGER (Operetta)	4/0	—	—
F. ILIFFE.				LORELEY (SOL-FA, 0/6)	1/0	—	—
ST. JOHN THE DIVINE ... ... ...	... 1/0	—	—	ŒDIPUS AT COLONOS (Male voices) ...	3/0	—	—
JOHN WILLIAM JACKSON.				TO THE SONS OF ART (Ditto) (SOL-FA, 0/3)	1/0	—	—
I CRIED UNTO GOD ... ... ...	... 1/8	—	—	JUDGE ME, O GOD (43rd Psalm) (SOL-FA, 0/1½)	0/4	—	—
W. JACKSON.				WHY RAGE FIERCELY THE HEATHEN ...	0/6	—	—
THE YEAR ... ... ... ...	... 2/0	2/6	—	MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm)	0/6	—	—
A. JENSEN.				SING TO THE LORD (98th Psalm)	0/8	—	—
THE FEAST OF ADONIS ... ...	... 1/0	—	—	SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts	0/8	—	—
W. JOHNSON.				AVE MARIA (Saviour of Sinners), 8 voices ...	1/0	—	—
ECCE HOMO ... ... ... ...	... 2/0	—	—	MEYERBEER.			
C. WARWICK JORDAN.				NINETY-FIRST PSALM (Latin) ...	1/0	—	—
BLOW YE THE TRUMPET IN ZION ...	... 1/6	—	—	DITTO (English) ...	1/0	—	—
OLIVER KING.				B. MOLIQUE.			
BY THE WATERS OF BABYLON (137th Psalm) ...	1/8	—	—	ABRAHAM	3/0	3/6	5/0
J. KINROSS.				MOZART.			
SONGS IN A VINEYARD (Female voices) ...	... 2/6	—	—	KING THAMOS	1/0	1/6	—
DITTO, SOL-FA, 0/6				FIRST MASS (Latin and English) ...	1/0	1/6	2/6
H. LAHEE.				SEVENTH MASS, IN B FLAT ...	1/0	—	—
THE SLEEPING BEAUTY (Female voices) ...	... 2/6	—	—	COMMUNION SERVICE, IN B FLAT, ditto ...	1/6	—	—
DITTO, SOL-FA, 0/6				TWELFTH MASS (Latin) ...	1/0	1/6	2/6
LEONARDO LEO.				DITTO (Latin and English) (SOL-FA, 0/9) ...	1/0	1/6	2/6
DIXIT DOMINUS ... ... ...	... 1/0	1/6	—	REQUIEM MASS	1/0	1/6	2/6
H. LESLIE.				DITTO (Latin and English) (SOL-FA, 1/0) ...	1/0	1/6	2/6
THE FIRST CHRISTMAS MORN ...	... 2/6	—	—	LITANIA DE VENERABILI ALTARIS (E♭) ...	1/6	2/0	3/0
F. LISZT.				LITANIA DE VENERABILI SACRAMENTO (B♭) ...	1/6	2/0	3/0
THE LEGEND OF ST. ELIZABETH ...	... 3/0	3/6	5/0	SPLENDENTE TE DEUS ... First Motet	0/3	—	—
THIRTEENTH PSALM ...	... 2/0	—	—	O GOD, WHEN THOU APPEAREST ditto ...	0/3	—	—
C. H. LLOYD.				HAVE MERCY, O LORD ... Second Motet	0/3	—	—
ALCESTIS ... ... ... ...	... 3/0	—	—	GLORY, HONOUR, PRAISE ... Third Motet	0/3	—	—
ANDROMEDA ... ... ... ...	... 3/0	3/6	5/0	DR. JOHN NAYLOR.			
HERO AND LEANDER ...	... 1/6	—	—	JEREMIAH	3/0	—	—
THE SONG OF BALDER ...	... 1/0	—	—	HERBERT OAKELEY.			
THE LONGBEARDS' SAGA (Male voices) ...	... 1/6	—	—	SELECTION FROM A JUBILEE LYRIC ...	1/0	—	—
THE GLEANERS' HARVEST (Female voices) ...	... 2/6	—	—	REV. SIR FREDK. OUSELEY.			
W. H. LONGHURST.				THE MARTYRDOM OF ST. POLYCARP ...	2/6	—	—
THE VILLAGE FAIR ... ...	... 2/0	2/6	—	R. P. PAINE.			
HAMISH MACCUNN.				THE LORD REIGNETH (93rd Psalm) ...	1/0	—	—
LAY OF THE LAST MINSTREL ...	... 2/6	3/0	4/0	THE PRODIGAL SON	1/6	—	2/6
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8) ...	... 1/0	—	—	GREAT IS THE LORD	1/0	—	—
G. A. MACFARREN.				PALESTRINA.			
SONGS IN A CORNFIELD (Female voices)	... 2/6	—	4/0	MISSA ASSUMPTA EST MARIA ...	2/6	—	—
MAY-DAY (SOL-FA, 0/6)	... 1/0	1/6	2/6	MISSA PAPÆ MARCELLI ...	2/0	—	—
THE SOLDIER'S LEGACY (Operetta) ...	... 6/0	—	—	C. H. H. PARRY.			
OUTWARD BOUND ... ...	... 1/0	—	2/6	BLEST PAIR OF SIRENS ...	1/0	—	—
A. C. MACKENZIE.				AJAX AND ULYSSES ...	1/0	—	—
THE DREAM OF JUBAL ...	... 2/6	3/0	4/0	PROMETHEUS UNBOUND ...	3/0	—	—
THE STORY OF SAYID ...	... 3/0	3/6	5/0	JUDITH ...	5/0	6/0	7/6
JASON 2/6	3/0	4/0	DR. JOSEPH PARRY.			
THE BRIDE (SOL-FA, 0/8) 1/0	—	—	NEBUCHADNEZZAR ...	3/0	4/0	5/0
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